Metro Contract Renewed with Garbo

CANADIAN MOVING PICTURE DIGEST

Vol. 23, No. 48 TORONTO 2, CANADA March 26th, 1932

The Trader Horn of 1932 is here!

(See inside cover)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

NOTICE!

To all Trade Papers and Trade Paper editors in the motion picture industry!

WARNING!

We advise you to have your printers set up in type and keep standing for emergency use the following head-lines:

"TARZAN, THE APE MAN" BREAKS ALL RECORDS AT *(leave space for theatre name)*

This advice is based on the fact that in its very first engagement, at the Stanley Theatre, Baltimore, against keenest competition (*including Lent*) TARZAN, THE APE MAN captured the house record, beating the previous record-holder "Hell Divers" by a wide margin —*and that's some achievement for Lent!* TARZAN, THE APE MAN broke the opening day, Friday, matinee record the Saturday matinee record with doors closed at 12:50 and 2,000 on line stretching around the block! In taking the house record it smashed the totals of M-G-M's biggest hits, including "Mata Hari", "The Champ", "Emma" and others. Ask M-G-M for the sensational, showmanship campaign used in Baltimore. **Get ready, gentlemen, The Trader Horn of 1932 is here! A Metro-Goldwyn-Mayer Picture!** *(of course!)*

Provincial Government may eliminate tax on tickets up to 25c

Canadian Moving Picture DIGEST

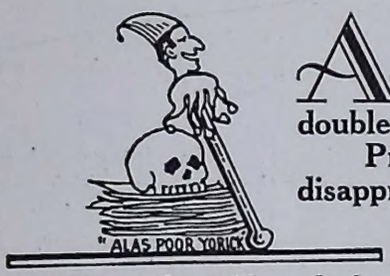
Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Trinity 1481
Cable: Ontocanada

RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. Toronto

Vol. 23, No. 48 | TORONTO 2, CANADA | March 26th, 1932

"Bad Medicine"



AGAIN we advise the Industry of Motion Pictures to eliminate double feature bills. Exhibitors across the American continent, have pointed out the fallacy of double features as a cure for slim patronage.

Producers and distributors have voiced their emphatic disapproval of double features, some even making their objections sufficiently noticeable as to refuse to sell to theatres in certain areas, who used double features.

Two silent films, before the advent of the Talking Pictures, was "Bad Medicine" for Show Business, since it tended to decrease the showmanship acumen of Show Men, who simply handed their patronage two features, one for which they paid a good price; and the other one secured at a bargain!

It eliminated the necessity of arranging a Show, and if this manner of entertaining the public continues, it will destroy that inventive ability for the presentation of novelties which we have seen upon the screen. It will limit the sales of all short subjects, beginning with the News Reel, etc., etc.

Returning to Talking Pictures, it is quite evident that a double feature presentation is far too much talk for the Silent Drama. A motion picture theatre becomes as noisy as your Radio, which has almost reached the stage of talking itself to death.

We have already pointed out the cheapening effect a double feature bill has upon a first class house, and a first class picture.

How can a producer or distributor feel that his star, or production, has any box office merit, when it has to have a competitor's product, or even another picture from the same trademark to "drag" the public in?

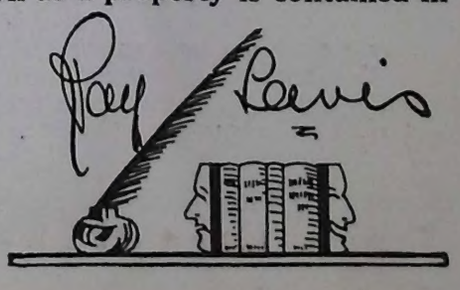
Now reverting to its effect upon theatres, no first class, first run house should present double features, if it intends to have a rating in the city, in which it is situated.

We note that the Uptown, Toronto, is about to introduce Double Features. Some time ago Paramount-Publix introduced the policy of making the Uptown a split week house. The opposition to this policy was evidenced by public opinion, which openly declared that The Uptown was being ruined!

The double feature bill is another way of making this house commit suicide.

If Paramount-Publix is so keen about Double Bills why not try the policy at the Imperial?

The Uptown is a better house and has a better location than the Imperial. It has always been recognized as a first run house until Paramount-Publix absorbed Famous Players. The value of The Uptown as a property is contained in its site, one of the most important in Toronto, and its theatre value is contained in its good will, through the best patronage which its proximity to a fine residential area gives it, and which can only be retained by keeping it in the First Run Class.



RAY

RAY LEWIS

PRESENTS

WHEN Mr. Justice Garrow gave his verdict in the matter of the Crown's prosecution of the alleged Combine, he stated at that time that he would in the course of a few days deliver his reasons for his verdict. The reasons were contained in a typewritten manuscript of approximately 122 pages, and among the reasons we find that the Crown failed to prove conspiracy to control the film trade.

His Lordship states, "I have not been able to gather from the material before me that the existence of such a combination between the parties has been made out. Some of the accused, such as Columbia, for instance, had very little connection with any of the matters charged. Vitagraph Ltd. for instance was not even incorporated until May of 1930. *THERE IS MUCH TO CRITICIZE PERHAPS, IN THE METHODS OF SOME OF THE OTHERS ACCUSED, PARTICULARLY BLOOM & FINE, WHO SCARCELY SUCCEED IN CONCEALING THEIR IDENTITY BEHIND THEIR INITIALS, B. AND F. BUT, REMEMBERING THAT THIS IS A CRIMINAL PROSECUTION, AND NOT A CIVIL PROCEEDING, I FIND MYSELF QUITE UNABLE TO ARRIVE AT THE CONCLUSION THAT THE CROWN HAD DISCHARGED THE BURDEN WHICH RESTS UPON IT, AND CONSEQUENTLY THE PROSECUTION FAILS AS TO ALL THE ACCUSED AND UPON ALL THREE COUNTS OF THE INDICTMENT."*

MR. EARL LAWSON, M.P., at the recent Allied convention is reported as having made a statement to the effect that the reason the prosecution failed was due to the Independents falling down. Your editor attended the prosecution proceedings for several days, and did not observe that the Independents, giving evidence at the proceedings, "fell down," what we did observe was that the Independents had no legal counsel present, other than the counsel representing the Crown; and that the evidence of the Independents was permitted to fall down, because the Crown appeared to know as little about Motion Pictures as did some of the counsel for the defence during the Peter White Investigation.

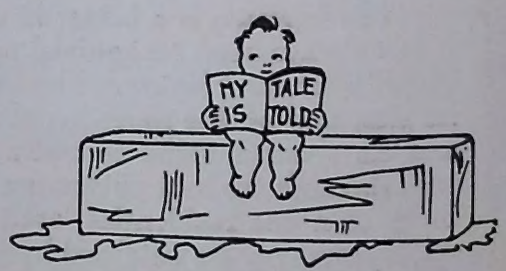
Had the Crown understood its case from a Motion Picture angle, it would not have indicted the various distributing units which it did, one or two of them which were not even mentioned in the White Report. It would have preferred to select N. L. Nathanson as Crown witness, since Mr. Nathanson had severed his connections with Famous Players Canadian when the Gaumont British offer to purchase Famous Players Canadian shares at $75.00 *cash a share was turned down; and when the officers in control refused to permit the shareholders to vote on the proposed offer.*

The Crown surely could not expect to receive any co-operation from Mr. Arthur Cohen, Managing Director of the company which was under indictment, nor could it hope to have secured any support from Col. John Cooper. Messrs. Bloom & Fine should have been invited to turn State's Evidence also, and to have escaped indictment just as Mr. Adolph Zukor!

REGARDLESS of the findings of Mr. Justice Garrow, we, in the Industry, know that the Paramount-Publix control of Famous Players Canadian, is a combination of a producing, distributing and exhibiting Film Enterprise controlling every strategic theatre centre across the Dominion of Canada in towns of ten thousand and over; and we also know that in certain territories there is an entire control.

If the Crown was interested to prosecute, in the public's interest, why did not the Crown direct its attention to those pages in the White Report which presented certain facts in connection with the antagonism of minority shareholders to the absorption of Famous Players Canadian by Paramount-Publix, an investigation which would at least seek to uncover why Canadian shareholders should have lost over $23,000,000; and who will, judging by the steady decline of the Paramount-Publix shares, recently selling around $7.00, likely lose everything.

Some day the story of that "Infamous Famous Deal" will be known, it will become public property, just as the Beauharnois scandal has become a public question. The lower the Paramount-Publix shares go, the more resentful do the minority shareholders, who exchanged their shares, on such glowing promises of "diversified world interests" and "greater dividends", become. There is a smouldering fire of resentment which will blaze its way through its smothered smoke.



"Murders in the Rue Morgue"—Universal—stands up well for business at the Tivoli, Toronto

The New Film on Broadway

By *Betty Ross*

"THE BEAST OF THE CITY," a Metro-Goldwyn-Mayer production, directed by Charles Brabin. Starring Walter Huston and Jean Harlow.

In the character of a stern law enforcer, Walter Huston does his best work. And he's well fitted for these roles. "The Beast of the City" attests to the fact that gangster pictures are still mighty popular and this one by the author of "Little Caeser" is among the best of them. It deserves credit for another point. Primarily glorifying the Police Department, it nevertheless is quick to condemn delinquence there too.

Sam Belmonte, most capably played by that sterling actor Jean Hersholt, is a bootleg king who practically rules the town. Jim Fitzpatrick (Walter Huston) after one tragic demotion, is made Chief of Police. He takes a sincere vow to do his duty faithfully and to the best of his ability. To complicate his good resolutions, his brother Ed. heretofore an upright, hard-fighting young detective on the Vice Squad, gets himself embroiled with an underworld blonde (played by the silvery Jean Harlow). Jean is decidedly a "moll" of the bootleg racketeers under Sam Belmonte and the young copper is lost in her toils.

Walter Huston gives an exceptional performance as the police chief harassed by every sort of interference, political and family, but determined to do his duty through it all. Some of the fascinating highlights of the film are the famous "line-up" at headquarters, raids, a thrilling court room scene and exciting radio broadcasts. The sly machinations of a shrewd criminal lawyer to befuddle and intimidate witnesses and jurors makes a very interesting episode in the story.

While Huston gives an outstanding account of himself in the difficult role of police chief, his supporting cast is not to be taken lightly. Jean Harlow does surprisingly fine work as the siren who snares the young detective to her purposes, Jean Hersholt as the underworld czar lives the role to the life, and Tully Marshall makes the crooked lawyer most convincing. Wallace Ford and Warner Richmond also do their share to help make "The Beast of the City" a daring, thoroughly enthralling law and gangster film.

* * * *

"THE PASSIONATE PLUMBER," Metro-Goldwyn-Mayer production, directed by Edward Sedgewick with an all-star cast.

Strange as it would appear, from the title, "The Passionate Plumber" is an adaptation from the former stage success, "The Cardboard Lover" in which the late Jeanne Eagels and Leslie Howard triumphed.

Old-fashioned slapstick comedy, it is however, first-class entertainment. At any rate it is one of the frozen-faced Buster Keaton's best vehicles and, aided by the generous-nosed Jimmie Durante, is riotously funny. Jimmie, let me add, steals every scene in which he appears, although they are not so many. Irene Purcell is a beauty with much personality.

Buster Keaton is a plumber from a New York suburb who lives in Paris. While demonstrating the efficiency of a gun he's invented, he gets into trouble with the police and this is aggravated when he tries to escape by stealing a car from a young lady and smashing it in his hurry. The lady offers to let him pay for the destruction of her car with his services. She makes him a strange offer. She is hopelessly in love with a married man and to break the mad affair, she hires Buster to act as her lover. Because she cannot stick to her resolution not to see her married flame, a most romantic Latin, Elmer has to use strenuous measures to keep them apart and finally succeeds in showing the lover in his true colors, that of a fraud and a cad who isn't married at all. Which results of course, in the lady's falling into his (Buster's) arms as a reward.

There is much smashing of furniture, running back and forth, crashing blindly into posts, all childishly ridiculous but nevertheless hilarious. Although the action is even funnier than the dialogue, Jimmie Durante's lines are enough to split one's sides. He plays the lady's chauffeur and Polly Moran is her maid. Gilbert Roland is the married lover and Maude Eburne, that comical aunt of countless photoplays, is an amusing one again in this opus.

The photography is clear, the direction snappy. "The Passionate Plumber" is a rip-roaring comedy. Don't miss it.

What Do You Think About the Standard Contract?

Mr. Justice Garrow is reported as having found The Standard Contract not only a proper instrument, but desirable from the viewpoint of exhibitors. What do you think about The Standard Contract, Exhibitors? Thousands of exhibitors across the American continent have publicly declared their objections to this contract, resulting in numerous Film conferences. Write your opinion to The Digest. Names withheld from publication if so requested.

Demands by Famous Players Found to be Dictatorial

Mr. Justice Garrow in the delivery of his reasons for his verdict in the Film Combine, found the following, "Beyond doubt, the tone of some of the demands made by B. and F. as well as by Famous Players were quite dictatorial"; and although his Lordship did not find that "these demands were acceded to", we in the Trade have found by experience, and observation that Famous Players' rule was and is autocratic.

"Michael and Mary" Released By Regal in Canada

In Betty Ross' column, "The New Film On Broadway," in last week's issue of The Digest the statement was made that "Michael and Mary," the splendid British-made feature on which she bestowed so much praise, is being released by Universal. This is true, so far as the United States is concerned, but in Canada "Michael and Mary" will be released by Regal Films Limited. This correction is made for the benefit of hundreds of Canadian exhibitors who will want to play this picture.

Press Reports on "Carnival," "Michael and Mary," "Sunshine Susie," all excellent

Toronto Theatres

LOEW'S—Manager Jules Bernstein — A United Artist production, "The Greeks Had a Name for Them," with Madge Evans, Ina Claire, Joan Blondell, David Manners and Lowell Sherman. Madge, Ina and Joan are three gold diggers, who are out to dig all the gold they can possibly get. It can be plainly seen that they are among the successful, by their expensive clothes and apartment. Madge falls in love with David Manners, a very wealthy young man, but will not consent to marry him until his father sees, and approves of her. When David called to take Madge to his home, Ina, who is anxious to gain an entrance, slips her pearls in Madge's pocket. The interview with David's father is very successful, and he has already consented to the marriage, when on the scene appears the erstwhile Ina. She asks for her pearls, and when Madge denies the possession of such, and accuses Ina of having them herself. Ina, to prove her innocence, and indirectly for the benefit of the father, disrobes, proving very conclusively that she has not the jewels. This causes quite a commotion, especially when the missing pearls are found in Madge's pocket. The romance between David and Madge is broken up, but a new romance is in progress. Ina beguiles the poor unsuspecting father into wanting to marry her. On the day of the wedding, Madge and Joan visit the bride, and inform her that they are going to Europe. They get her sufficiently drunk that she begins to feel sorry for herself, and decides to go with them. They just make the boat on time, followed by David, who then proceeds to make up with Madge. Directed by Lowell Sherman.

UPTOWN—Manager Tom Daley — A Paramount production, "Two Kinds of Women," with Phillips Holmes, Miriam Hopkins, Wynne Gibson, Irving Pichel and Stuart Erwin. A rather complicated story involving both blackmail, murder and politics. A Western Senator goes to New York, accompanied by his daughter, who meets and falls in love with Phillips Holmes. He tells her that he cannot marry her, as he has a wife. The wife is murdered, and Phillips is accused, but the real murderer is found, with the help of the Senator, and everything brought to a very satisfactory conclusion. Directed by Cecil De Mille.

IMPERIAL—Manager H. V. Knevels — "Strangers in Love," with Frederic March and Kay Francis, supported by Stuart Erwin and Juliette Compton. Frederic March and Stuart Erwin arrive in the big city of New York, penniless. March decides to visit his twin brother, and find out if his father really left him anything in his will. The brother denies this, but during the interview dies. Frederic takes his place, which causes many complications, especially in the matter of his brother's secretary, Kay Francis, whose father the dead man has swindled. Kay cannot understand the change in her employer, who is much more considerate. The hero is nearly arrested for the misdeeds of his dead brother, after discovering that he had been cheated out of his part of the will. He clears himself by establishing his identity. A Paramount picture directed by Lothar Mendes.

TIVOLI—Manager James Lynch — A Universal film, "Murders in the Rue Morgue" with Sidney Fox and Bela Lugosi, supported by Leon Waycoff and Bert Roach. The story is set in Paris about 1845. Dr. Mirakle, owner of a large ape, is very anxious to meet Sidney Fox, so that he may use her for one of his experiments. Three women have been murdered in one week, and Leon Waycoff discovers that each one of them has had the blood of an ape injected into her. When Sidney disappears, and her mother is found murdered, Leon, with the help of the police, sets out to find her. She has been taken by Dr. Mirakle, but during the experiment he is killed by the ape, who carries Sidney away. Leon finds them, kills the ape, and rescues Sidney. Directed by Robert Florey.

SHEA'S—Manager Jerry Shea — "A Warm Corner," a British International picture with Leslie Henson, Heather Thatcher and Austin Melford. A hilarious comedy, directed by Victor Saville.

Price Revision, National Projector Carbons

Effective February 1st, 1932, due to exchange charges and alteration of manufacturing costs, the following are the new prices on the more commonly used sizes of National Projector Carbons. No discount is allowed from these prices other than 10% in full case lots of one size, the case quantities being indicated. Prices are for smallest package of that size.

OLD TYPE VERTICAL CARBON LAMPS—

½" x 12" Cored, 1000 ..... $11.60 per 100	5/16" x 6" Orotip, Cored or Solid, 1000....$8.40 per 100
5/8" x 12" Cored, 500 ..... 7.70 per 50	11/32" x 6" Orotip, Cored or Solid, 1000.... 9.00 per 100
¾" x 12" Cored, 500 ..... 9.90 per 50	⅜" x 6" Orotip, Cored or Solid, 1000..... 9.60 per 100

WHITE FLAME A.C. COMBINATIONS—

5/8" Sets — 250 Sets ..... $9.27 per 25 Sets	¾" Sets — 250 Sets ..... $11.20 per 25 Sets

LOW INTENSITY REFLECTOR ARC LAMPS—

6.4mm. x 8" Solid, 1000 ..... $5.10 per 100	9mm. x 8" Cored, 1000 ..... $7.00 per 100
7mm. x 8" Solid, 1000 ..... 5.50 per 100	10mm. x 8" Cored, 1000 ..... 7.70 per 100
7mm. x 8" Cored, 1000 ..... 5.80 per 100	12mm. x 8" Cored, 1000 ..... 9.00 per 100
8mm. x 8" Solid, 1000 ..... 6.00 per 100	13mm. x 8" Cored, 1000 ..... 9.60 per 100
8mm. x 8" Cored, 1000 ..... 6.50 per 100	14mm. x 8" Cored, 1000 ..... 10.20 per 100

8mm. x 8" and 12mm. x 8" S.R.A. Combination — 500 pairs..... $9.60 per 50 pairs
8mm. x 8" and 13mm. x 8" S.R.A. Combination — 500 pairs..... 9.90 per 50 pairs

HIGH INTENSITY REFLECTOR ARC LAMPS—

9mm. x 20" Cored, 1000 ..... $31.40 per 100 5/16" x 9" Orotip Cored, 1000 ..... $10.20 per 100

Complete price list on all sizes with burning specifications mailed on request.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

Canada's Leading Theatre Supply House.

May Belle Marks, Veteran Actress, passes on